

# South Coast Repertory

Julianne Argyros Stage • February 9 - 25, 2007

## Theatre for Young Audiences

presents

# THE PRINCE AND THE PAUPER

adapted by **Jonathan Bolt**

based on the **Mark Twain** book

Set Design  
**Sara Ryung Clement**

Costume Design  
**Alex Jaeger**

Lighting Design  
**Lonnie Rafael Alcaraz**

Sound Design  
**Tom Cavnar**

Fight Director  
**Martin Noyes**

Production Manager  
**David Leavenworth**

Stage Manager  
**Kristin Ahlgren\***

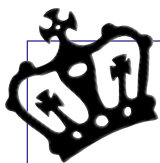
directed by **Nicholas C. Avila**



Honorary Producer

*The Prince and the Pauper* was originally commissioned and produced by TheatreworksUSA of New York City

The Theatre for Young Audiences season has been made possible in part by generous grants from  
**The Nicholas Endowment** and **The Segerstrom Foundation**



# THE CAST

Miles Hendon/Others ..... **MARK COYAN\***  
 Lord Chamberlain/Others ..... **JOHN-DAVID KELLER\***  
 Lady Jane/Others ..... **MARY DOLSON KILDARE\***  
 Prince Edward ..... **ALEX MILLER\***  
 Tom ..... **GRAHAM MILLER\***  
 John Canty/Others ..... **TOM SHELTON\***

\* denotes members of Actors' Equity Association, the union of professional actors and stage managers

## FOR YOUR INFORMATION

Everyone must have a ticket. No babes in arms allowed.  
 Latecomers will be asked to watch the lobby monitor until an appropriate time when they can be taken into the theatre and seated at the discretion of the House Manager. They may then take their assigned seats at intermission.



Special seating arrangements can be made for disabled patrons in advance by calling South Coast Repertory's Ticket Services Department at 714-708-5555.

As a courtesy to all patrons, please turn off all cellular phones, pagers and watch alarms or switch them to non-audible mode before the performance begins. If doctors or parents expect calls during a performance, please leave your name and seat number with the House Manager, who can be reached at 714-708-5500, ext. 5442.



# South Coast Repertory

DAVID EMMES  
*Producing Artistic Director*

MARTIN BENSON  
*Artistic Director*

PAULA TOMEI  
*Managing Director*

JOHN GLORE  
*Associate Artistic Director*

LORI MONNIER  
*General Manager*

JEFF GIFFORD  
*Production Manager*

MELAINE BENNETT  
*Development Director*

BIL SCHROEDER  
*Marketing & Communications Director*

## THESE FOLKS ARE HELPING RUN THE SHOW BACK STAGE!

Cristin Downs  
Kristin Calhoun  
Elisabeth Vella  
Tom Cavnar  
Kelly Marshall  
Erika Palmaer

PRODUCTION ASSISTANT  
STAGE MANAGEMENT INTERN  
LIGHTING BOARD OPERATOR  
SOUND BOARD OPERATOR  
DRESSER  
PRODUCTION INTERN



## AND THESE FOLKS HELPED GET IT READY FOR YOU!

Linda Sullivan Baity  
Joanne DeNaut

THEATRE FOR YOUNG AUDIENCES COORDINATOR  
CASTING DIRECTOR

### THESE FOLKS BUILT THE SCENERY

Jon Lagerquist, *Technical Director*  
John Gaddis IV, *Assistant Technical Director*  
Jeremy Lazzara, *Master Carpenter*  
Amanda Horak, *Scenic Carpenter*  
Judy Allen, *Lead Scenic Artist*  
Tabatha Daly, Gabriel Barrera, *Scenic Artists*

### THESE PEOPLE CREATED THE PROPS

John Slauson, *Property Shop Manager*  
Byron Bacon, *Assistant Property Shop Manager/Buyer*  
Jeffery G. Rockey, *Properties Artisan*  
Sara Greenhouse, *Properties Artisan*

### THE FOLLOWING MADE THE COSTUMES

Amy L. Hutto, *Costume Shop Manager*  
Carol Cooley, *Cutter/Draper*  
Laurie Donati, *Full Charge Costumer*  
MK Steeves, *Wig Master*  
Kelly Meurer, *Wig Maintenance Technician*  
Lisa Kovarik, *Wardrobe Supervisor*  
Catherine Esera, Amber Johnson, Mai Nguyen,  
*Additional Costume Staff*

### THIS GROUP DEALS WITH LIGHTS & SOUND

Elisha Griego, *Lighting Design Assistant*  
Keith Friedlander, *Master Electrician*  
Julie Farris, Elisabeth Vella, *Stage Electricians*  
B.C. Keller, *Audio Engineer*  
Tom Cavnar, Mark Johnson, *Audio Technicians*



### SPECIAL THANKS TO

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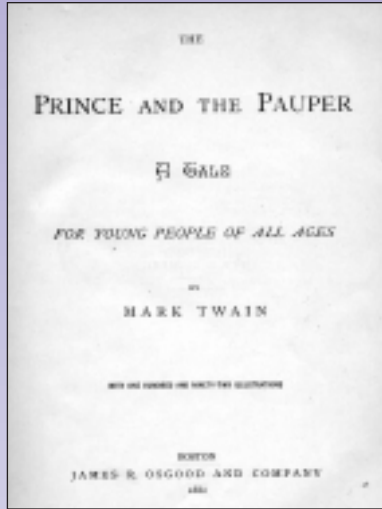
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# THE PRINCE AND THE PAUPER

BY MARK TWAIN

**T**he *Prince and the Pauper*: A Tale for Young People of All Ages was written by author Samuel Clemens (pen name “Mark Twain”) for his young daughters, Susie and Clara, to whom the book is affectionately dedicated. As he wrote, Clemens would read aloud to his loving little audience of two, eagerly awaiting their reactions.

Susie Clemens later declared, “I have wanted papa to write a book that would reveal his kind sympathetic nature, and *The Prince and the Pauper* does it. The book is full of lovely charming ideas and oh the language! It is perfect, I think!”



## HERE IS AN EXCERPT FROM CHAPTER III, TOM'S MEETING WITH THE PRINCE

“**P**oor little Tom, in his rags, approached, and was moving slowly and timidly past the sentinels, with a beating heart and a rising hope, when all at once he caught sight through the golden bars of a spectacle that almost made him shout for joy. Within was a comely boy, tanned and brown with sturdy outdoor sports and exercises, whose clothing was all of lovely silks and satins, shining with jewels; at his hip a little jewelled sword and dagger; dainty buskins on his feet, with red heels; and on his head a jaunty crimson cap, with drooping plumes fastened with a great sparkling gem. Several gorgeous gentlemen stood near—his servants, without a doubt. Oh! he was a prince—a prince, a living prince, a real prince—without the shadow of a question; and the prayer of the pauper-boy’s heart was answered at last.

Tom’s breath came quick and short with excitement, and his eyes grew big with wonder and delight. Everything gave way in

his mind instantly to one desire: that was to get close to the prince, and have a good, devouring look at him. Before he knew what he was about, he had his face against the gate-bars. The next instant one of the soldiers snatched him rudely away, and sent him spinning among the gaping crowd of country gawks and London idlers. The soldier said,—

“Mind thy manners, thou young beggar!”

The crowd jeered and laughed; but the young prince sprang to the gate with his face flushed, and his eyes flashing with indignation, and cried out,—

“How dar’st thou use a poor lad like that? How dar’st thou use the King my father’s meanest subject so? Open the gates, and let him in!”



(All 192 illustrations by Frank Merrill, John Hurley and L. S. Ipsen from the 1881 first edition of *The Prince and the Pauper* are exactly reproduced in the Mark Twain Library edition published in 1983 by University of California Press.)

# EDWARD, THE BOY KING

The real-life “Prince” of the title was Edward VI (right), only son of King Henry VIII (below right) and his third wife, Jane Seymour (below left). In Mark Twain’s version, the prince is a few years older than the real one was at the time he became King of England upon the death of his father in 1847. Another difference was that the real Edward was a sickly child, unlike the healthy, high-spirited lad in Twain’s book and our play. Reigning only five and a half years, Edward VI died of measles and tuberculosis in 1553 at the tender age of fifteen.



# SEALING THE DEAL

In olden days, seals were used on most letters to close them and to prove they were from the person who sent them. But a Great Seal was special: it belonged to the monarch and bore his or her likeness, as well as other important clues to the royal identity. All important official documents had a wax impression of the Great Seal—the “key to the kingdom”—attached to prove that it contained the monarch’s wishes or commands. In a time when few people could read or write, they could easily understand the meaning of the Great Seal.

Below are the front and back sides of the Great Seal of the Realm designed by King Henry VIII, father of Prince Edward. Among its many images are crosses (symbolizing Henry’s leadership of the Church of England), the Tudor rose and the family coats-of-arms (emblems of all Tudor monarchs), a throne, crowns, and scepter (symbolizing royalty), and swords, armor and a charging horse (symbolizing military strength). Around the outside edge are Latin words spelling out Henry’s official Motto.



Here’s an idea—why not design a Great Seal for yourself, or for someone you know? Just remember a few simple guidelines:

- Your seal must be round, with both a front and a back.
- The seal must contain important clues about the person, such as where they live, what they do, what they like, etc.
- Use emblems and symbols to describe this person, and remember to include an official motto around the outer edge.



# WHO'S WHO IN THE CAST



**MARK GOYAN**  
(MILES HENDON/OTHERS)

I was introduced to acting at an early age. My first appearance on stage was at the age of six playing such seminal characters as *Winnie the Poob* and the *Gingerbread Man*. I have my first grade teacher to thank for leading me down the path of imagination. Many years later, I was lucky enough to be in a movie

called *Gleaming the Cube* with skateboard legend Tony Hawk. Talk about a fun experience! I could have never guessed at that time that someday he would have his own video game. The last time I performed at SCR, I played famed scientist Albert Einstein in a show that taught the importance of energy conservation. I often play the “bad guy” in a play. But it’s all in fun. That’s the great part about acting: being able to portray a character who is often times greatly different from yourself.

**JOHN-DAVID KELLER**  
(LORD CHAMBERLAIN/OTHERS)

I have directed more plays for children and more children in plays than anyone at SCR. As the director of *A Christmas Carol* since it began 27 years ago, I give a lot of local kids their start in theatre.

And, as the director for almost all of the Educational Touring Productions, I send plays to local schools—this season, I staged the Educational Touring Production of *Bad Water Blues: A Coral Reef Mystery*.

In addition, I directed the first Theatre for Young Audiences production of *The Emperor’s New Clothes*. I’m also an actor and have appeared in many SCR productions including the TYA production of *The Wind in the Willows*.







**MADY DOLSON KILDADE**  
(LADY JANE/OTHERS)

Last year, my family and I moved from New York City to Los Angeles, and it is great to be making new friends at SCR and in *The Prince and the Pauper*. Thanks so much to Nick Avila, our director, for his hard work and friendship. My favorite class in school was English Literature, and I remember reading *Huckleberry Finn* and *The Adventures of Tom Sawyer* — two other novels by Mark Twain. If you like our play, you should try reading those books as well!

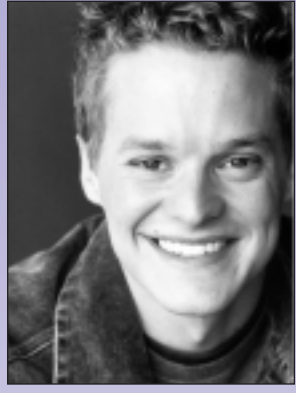


**ALEX MILLER**  
(PRINCE EDWARD)

I am thrilled to be returning to SCR as a Prince! I was seen recently at this very theatre as James in *James and the Giant Peach* and as Pør Quinly in *The Adventures of Pør Quinly*. I have loved performing since a very young age in shows like *Oliver!* and *Mame* and continued in *Anything Goes*, *Pippin* and the *The Velveteen Rabbit* (as the rabbit himself!). My grandmother is from England, a beautiful place where I also attended college, appearing in *West Side Story*, *Nine* and *The Grimm Tales* as a rabbit and a drummin' dog. Since my move to L.A., I have been a dad in *Grand Hotel*, a Frank Sinatra crooner in *My Way* and Gilbert in *Anne of Green Gables*. I have also been seen on TV with my brother Graham on "Killer Instinct" and "Las Vegas." When I'm not performing, I babysit my buddies Jack and Evan who keep me young at heart.



**GRAHAM MILLER  
(TOM)**



Welcome! I'm pleased to be doing my first show at South Coast Repertory. I've been performing since I was a young boy and wanted to be an actor for as long as I can remember. It's fun to be working with my twin brother again. We've done plays together before and in some of them we even switched parts. We've also done episodes of the TV shows "Las Vegas" and "Killer Instinct" together. On my own I've played a student on "Nip/Tuck," a reporter on "Just Legal" and an angel on "Ghost Whisperer." My main joy is theatre, though, and I hope you all enjoy the show.



**TOM SHELTON  
(JOHN GANTY/OTHERS)**

I played Earthworm in *James and the Giant Peach*, Big Dipper and Mister River in *The Adventures of Pör Quinly*, Mr. Monroe and a giant celery stalk in *Bunnacula*, Amos and Father Tree in *Pinocchio*, the Mayor in *The Hoboken Chicken Emergency* and Mr. Toad in *The Wind in the Willows*. Many seasons ago I played Mr. Topper here at SCR in *A Christmas Carol*. My favorite moments onstage include dancing in a sleeping bag (in SCR's touring show *The Right Self*), singing an aria to the moon from the prow of a ship (as Captain Corcoran in *HMS Pinafore*), and in *Travels With My Aunt* at Laguna Playhouse, playing 13 different people wearing a three-piece suit and a bowler hat all the while. I love being an actor because it helps make you quick on your feet, smart about so many different things and a citizen of the whole world.



# BEHIND THE SCENES



**JONATHAN BOLT** is the book author of *Eleanor*, which just completed a successful run at Ford's Theatre in Washington. His first play, *Threads*, was produced by New York's Circle Repertory Company. *To Culebra*, about the building of the Panama Canal, and *The Whore and the H'Empress* premiered at the Actors Theatre of Louisville. His experience directing a Communist Bulgarian theatre company inspired the comedy *Ob! Dubrovnik!* for Theatreworks/USA, he wrote the books for *Bully*, *Teddy*, *Bully!*, *First Lady* (honored with a performance at the White House), *Columbus!* (with Doug Cohen) and *Treasure Island*. He is active as an actor on and Off-Broadway, on television and in films. He has appeared in over 100 productions at major regional theatres and directed more than 30, including premieres by Arthur Miller, Edward Bond and Paul Zindel. He is married to the actress/singer Donna English.

**NICHOLAS C. AVILA** is very proud to be directing his first show here at SCR. It has been a dream of his for a long time to work at this amazing theatre company. Nicholas' love of the theatre began when he saw his first play, which was a production of *The Prince and the Pauper* as a young boy. Since then Nicholas has been studying the theatre as an actor, then a director for many years with many wonderful teachers at Antioch High School, Diablo Valley College, Chapman University and the Yale School of Drama. It is his great pleasure to have the opportunity to tell the story that changed his life and telling it at SCR for all of you is living proof that dreams do come true.

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**SARA RYUNG CLEMENT** is a Los Angeles-based set and costume designer. She went to Princeton University, where she studied very serious things like Modernism and Greek Tragedy. She decided to be a theatre artist after a summer of making giant 10-foot tall puppets with In the Heart of the Beast Puppet and Mask Theatre in Minneapolis. Now that she is a designer, Sara spends her time making stoves explode, spray-painting graffiti on theatre walls, and figuring out how to make it rain onstage. Sara received her MFA from the Yale School of Drama.

**ALEX JAEGER** designs costumes for theatres all over the country. He has designed six shows for SCR and is thrilled to be back after working on the Theatre for Young Audiences production of *Pinocchio*. Alex went to art school in Boston and studied costume design at UCLA. He helps to dress lots of famous actors, performers and rock stars. He has always loved to draw and paint and decided to turn that into a career. His advice—follow your dreams!

Lighting Designer **LONNIE RAFAEL ALCARAZ** grew up in Orange County and first started in theatre at Estancia High School, where he was inspired greatly by his drama teacher, Barbara Van Holt. He went on to study theatre at Orange Coast College, and he received his BA and MFA from UC Irvine. He has designed many productions at SCR, including twelve years of *La Posada Mágica*. Other credits include six seasons at Utah Shakespearean Festival. He also designed shows, attractions and architecture for Universal Studios Japan and lived in Japan for two years. He is a member of USA Local 829, a Professor of Lighting at UC Irvine and is an Associate Artist with Cornerstone Theater Company.

Sound Designer **TOM GAVNAR** has been fascinated with sound and music since he was very young. He learned to play guitar when he was nine, and sang in a professional boys choir when he was ten. Tom was introduced to theatre by drama teacher Anne K-M as a freshman in high school, and has been busy working in theatres across the country ever since. He has designed sound for five productions at SCR, and has been Sound Board Operator for many TYA shows, most recently *James and the Giant Peach*. Tom has also designed sound for several children's theatre pieces at Kansas City's The Coterie Theatre, including *After Juliet* and *Zorro*. Tom got his BA in Theatre from Western Michigan University, then his MFA in Theatre Sound Design from the University of Missouri, Kansas City.

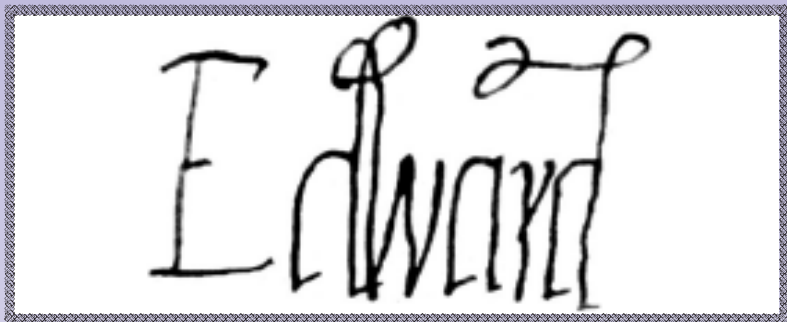
Fight Director **MARTIN NOYES** got his start in Stage Combat when he was 14 years old. He knew the moment he picked up a sword that he wanted to be a Fight Director. He can fight with all sorts of weapons, from whips to knives to broadswords. Martin also went to school, and has his BFA from Southern Oregon University, and his MFA from the University of Alabama, both in acting. He got his start here at SCR when he was 11 years old, when he was a student in the Theatre Conservatory. He enjoys acting, teaching and of course fight directing.

Stage Manager **KRISTIN AHLGREN\*** became a stage manager because she discovered doing it was much more fun than piano lessons, dance class or acting camp. She has worked for Long Wharf Theatre, La Jolla Playhouse, Opera Pacific, Independent Shakespeare Company, Pacific Resident Theatre, Ensemble Theatre Company and Disneyland, where she got to set the Rivers of America on fire every night for two summers working on FANTASMIC. This is her third production at SCR in recent memory, the first two being *The Stinky Cheese Man* and *James and the Giant Peach*. Kristin is really pleased this time to be part of a play where the characters smell good and stand on the ground.

# WHAT'S IN A NAME

This is how young King Edward VI signed his name to all official documents.

1. Use a pen or sharp-pointed pencil to trace directly over Edward's signature.



2. Then see if you can duplicate Edward's signature in the first empty box



3. Now use the second empty box to design a royal signature for yourself!

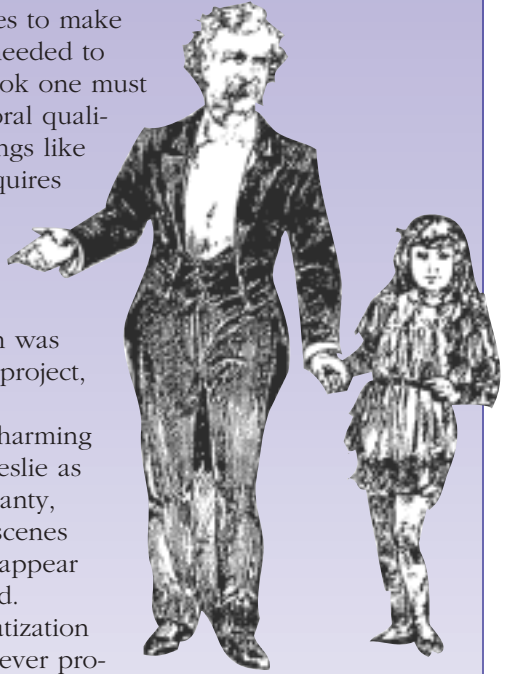


# MARK TWAIN

**M**ark Twain originally intended for *The Prince and the Pauper* to be a play rather than a book, but when he starting writing, he quickly realized that he wasn't up to the task. "I found that it requires qualities to make a play different from those needed to write a book. To write a book one must have great learning, high moral qualities and some other little things like that. But to make a play requires genius."

The first "genius" to dramatize *The Prince and the Pauper* was Abby Sage Richardson. Although Twain was originally pleased about the project, he vigorously opposed Mrs. Richardson's idea to cast a charming young actress named Elsie Leslie as both the Edward and Tom Canty, which meant that all of the scenes requiring both characters to appear together had to be eliminated.

Mrs. Richardson's dramatization was well-received but was never produced again, whereas versions calling for separate performers in the title roles typically meet with great success. The only problem is finding two actors who look just alike!

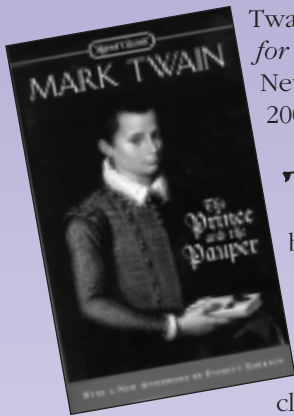


**Above, Mark Twain and Little Elsie at the Broadway Theatre. Illustration by Henry Pruitt Share appeared in the January 26, 1890 edition of the New York Herald.**

## VISIT SCR ONLINE

Be sure to check out our website — [www.scr.org](http://www.scr.org) — for the "Playgoer's Guide" to *The Prince and the Pauper*, which features additional information about the play, plus links to a variety of supplemental educational resources.

# IN THE THEATRE SHOP



Twain, Mark. *The Prince and the Pauper: A Tale for Young People of All Ages.*

New Afterward by Everett Emerson (Penguin, 2002)

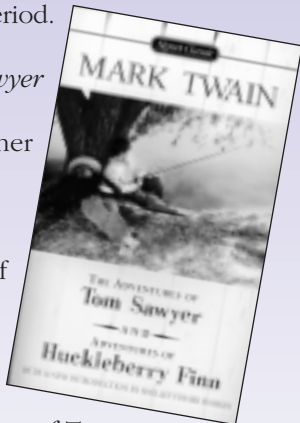
They are the same age. They look alike. In fact, there is but one difference between them: Tom Canty is a child of the London slums; Edward Tudor is heir to the throne of England. Just how insubstantial this difference really is becomes clear when a chance encounter leads to an exchange of clothing and of roles... with the pauper caught up in the pomp and folly of the royal court, and the prince wandering, horror-stricken, through the lower depths of 16th-century English society. Out of the theme of switched identities, Mark Twain fashions both a scathing attack upon social injustice and an irresistible comedy full of the sense of high-spirited fun that belongs to his most creative period.

Twain, Mark. *The Adventures of Tom Sawyer and Adventures of Huckleberry Finn.*

With a New Introduction by Shelley Fisher Fishkin (Penguin, 2002).

Take a lighthearted, nostalgic trip to a simpler time, seen through the eyes of a very special boy named Tom Sawyer who lives in a dreamlike summertime world filled with wild adventures, pranks and punishments, villains and heroes.

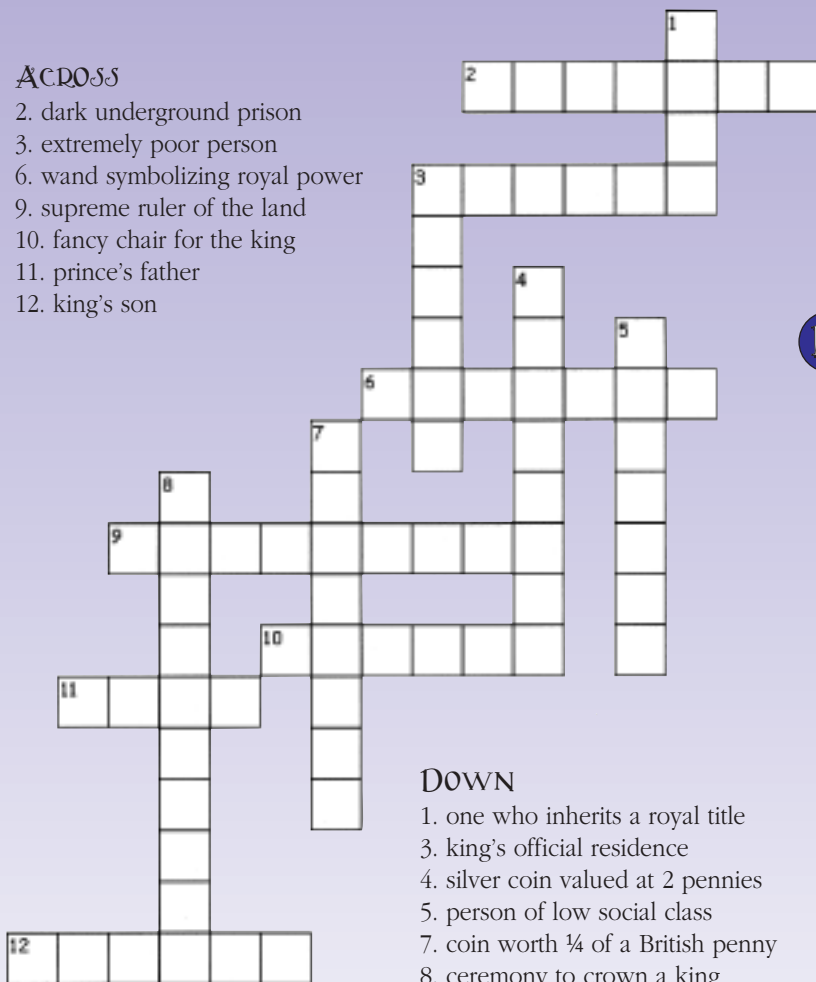
Originally published in 1876, *The Adventures of Tom Sawyer* continues to captivate readers of all ages. Another delightful classic from one of America's most beloved authors, *Adventures of Huckleberry Finn* follows Huck's exciting flight down the Mississippi River with the runaway slave, Jim. In the words of Ernest Hemingway, "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*."



# 'TIS A PUZZLE

## ACROSS

2. dark underground prison
3. extremely poor person
6. wand symbolizing royal power
9. supreme ruler of the land
10. fancy chair for the king
11. prince's father
12. king's son



## DOWN

1. one who inherits a royal title
3. king's official residence
4. silver coin valued at 2 pennies
5. person of low social class
7. coin worth  $\frac{1}{4}$  of a British penny
8. ceremony to crown a king



ANSWERS  
 Across: 2-dungeon; 3-pauper; 6-scepter; 9-sovereign; 10-throne;  
 11-king; 12-prince. Down: 1-heir; 3-palace; 4-tuppence; 5-peasant;  
 7-farthing; 8-coronation